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MUSEUM NEWS

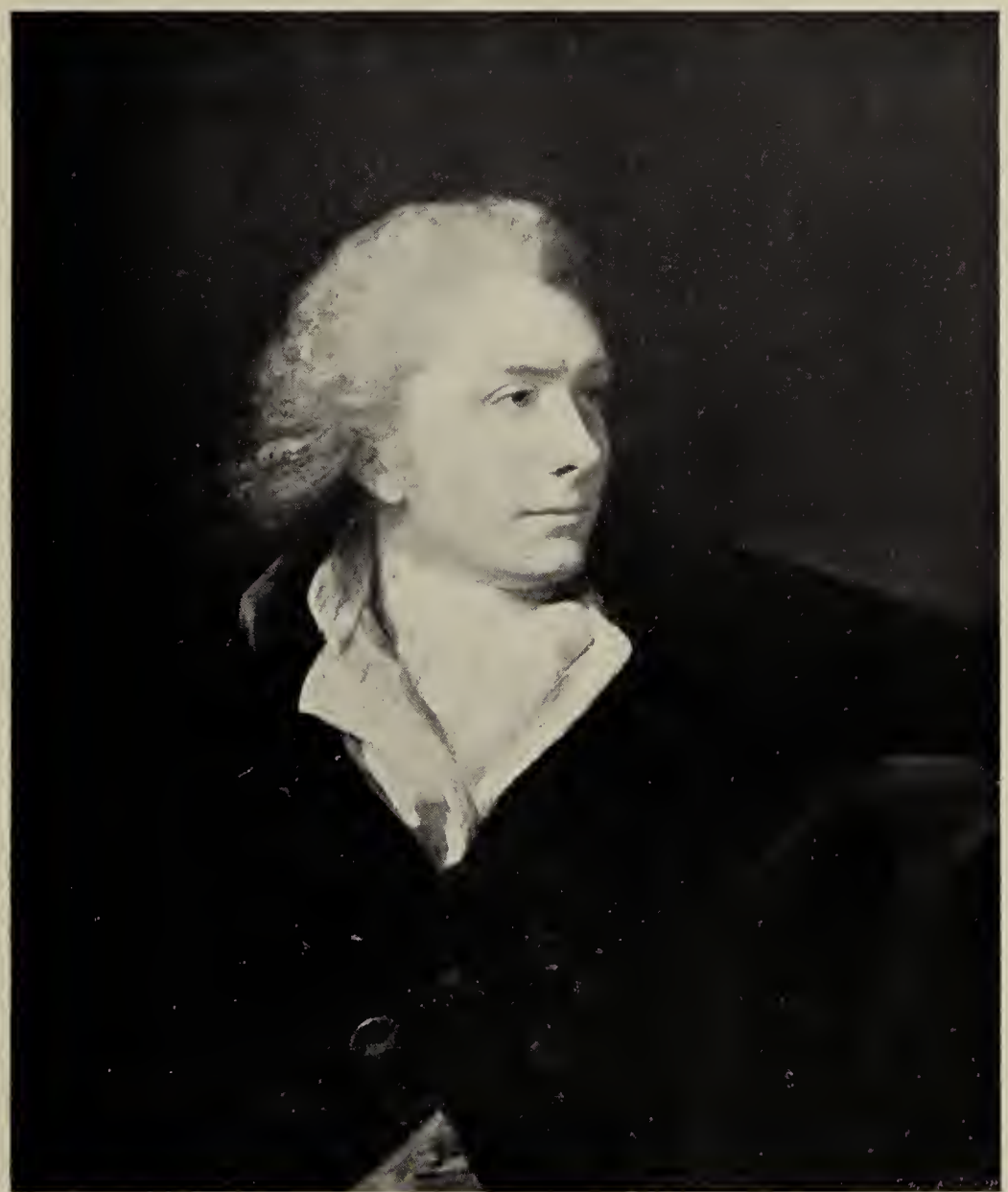
THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY



NUMBER 88

TOLEDO, OHIO

DECEMBER, 1939



THOMAS CUSHING

JOHN SINGLETON COPLEY

GIFT OF ARTHUR J. SECOR



MUSEUM NEWS

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

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NUMBER 88

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

George W. Stevens.

EDITORIAL

THE Museum's long-awaited Catalogue of European Paintings appeared on September 1. Copies of it sent to scholars and connoisseurs have met with favorable and, in many instances, enthusiastic reception. It has brought forth many compliments on the high quality of our collections and the discrimination of our donors.

It presents for the first time a comprehensive survey of the European pictures which we possess. Every painting catalogued is illustrated by an excellent halftone reproduction. The text supplies brief critical notes on the artists and their works. Full information is given on each of the pictures.

The Catalogue is also meeting with the sale which we had anticipated. A large edition was printed so that the sale price could be kept remarkably low. Copies ordered by mail are sold at two dollars each. When purchased in the Museum we consider it an adjunct of our educational work and make a reduced price of one dollar.

We commend the purchase of a Catalogue to those who when away from the Museum would like to refresh their memories of these pictures and to those who care to have at hand the facts on them which it contains.

Work on a companion volume on our American paintings is now in progress. It will probably be ready for publication in 1941.

A SPLENDID COPLEY

THE Arthur J. Secor collection is notable for the uniformly high quality of the pictures which it contains. Its reputation is a fitting testimonial to the discernment and taste of the man who formed it and presented it to the Toledo Museum. In its assemblage every item has been tested by its aesthetic appeal—its competent exemplification of the laws of line, form and color to the end that it be pleasing to the beholder. While landscape was particularly attractive to Mr. Secor, in whom love for nature is as strong as love for art, he did not, in the formation of his collection, neglect the portrait, provided it could meet his exacting requirements. There are therefore numerous paintings of both men and women in the collection, one of the most charming of them being the Thomas Cushing by John Singleton Copley.¹

Whether we accept 1737 or 1738 as the date of his birth, Copley was the first-born of native American painters, for, if his coming into the world took place in the latter year, it antedated the birth of Benjamin West by three months.² He was the son, perhaps posthumous, of Richard Copley and his wife Mary Singleton, who were married in Ireland and set out for America in 1736. The father died in the West Indies in 1737. The mother supported herself for a time, at least, as a tobacconist, although the advertisement from which this fact is gleaned did not appear in the Boston Gazette until 1748, by which time she had a second husband, one Peter Pelham, a man of parts, who through his advertisements informed that he was a teacher of "Dancing, Writing, Reading, Painting upon Glass, and all kinds of needle work."³ Moreover, he was an engraver of portraits, and perhaps limner as well. He died in 1751, but it is practically certain that he had already given instruction in painting to his stepson, for portraits exist bearing Copley's signature and the date 1753.

Aside from this meager instruction, Copley was self-taught, not only in a land barren of artistic effects, but among a people most of whom were actually hostile to painting except as portraiture. His son Lord Lyndhurst wrote⁴ that Copley "never saw a decent picture with the exception of his own until he was nearly thirty." Apologists for the state of art in colonial days have almost viciously attacked this statement, but when they offer as proof to the contrary the existence in Boston of works by Smibert and Blackburn, alleged Van Dycks, some Knellers and a Liotard, and other copies and engravings, we may well agree with Lyndhurst that Copley's career "affords a striking proof of what natural

genius, aided by determined perseverance can, under almost any circumstances, accomplish."

At the age of sixteen Copley had been commissioned to paint and engrave the portrait of William Welsted, and before many more years he was securely entrenched as portraitist to the worthies and notables of New England. He had developed a fluid and original style which was purely native, and largely personal, for it was far superior to any models which were at hand to influence him. He had shown remarkable perseverance in a calling, which as he said was regarded as "no more than any other usefull trade"⁵ and which by severe Puritan standards was condemned as leading to vanity and luxury.

In 1771, induced by a group who had agreed in advance to have him paint their portraits, Copley went to New York where he remained for six months. During this time he also visited Philadelphia.

He had long cherished the ambition to visit Europe, to study in the original the works of the great masters, to which he had been introduced only through engravings and copies. For a number of years he had been sending pictures to the London exhibitions. The first of these went over in 1766. The portrait of his half brother, Henry Pelham, it was shown at the Society of the Artists of Great Britain as *The Boy with the Squirrel*. The American West was then a resident in London, and both he and Sir Joshua Reynolds accorded high praise to this effort of an unknown young man from the New World. Thenceforth he was a fairly regular contributor to the exhibitions, and a frequent correspondent with Benjamin West.

This correspondence strengthened his desire to visit Europe. He set out in 1774, perhaps with some misgivings, and some uncertainty as to his future plans. He had earlier reflected that he had the field of portrait painting pretty much to himself in Boston, that he had sufficient commissions to keep his time fully occupied, that he could live well in Boston on the three hundred guineas a year which he was earning, whereas a considerably larger income would be necessary in London, and he had acquired a home and twenty acre farm on Beacon Hill.⁶ He left his wife in Boston, West having suggested that the Grand Tour could most profitably be accomplished with a minimum of interruption.

While in Rome his future was determined for him by the outbreak of the American Revolution. His wife was the daughter of Richard Clarke, the involuntary host at the Boston tea party, and in June, 1775, she with her children and her father sailed for

England, where Copley joined them upon completion of his tour.

Urged by the unsettled state of affairs in America as well as his desire for the congenial and artistic surroundings of a more established community, Copley found quarters in London, never to return to his native land. He had long had a reputation there from his exhibition pictures, he was not long in finding sitters, and his large historical canvases brought in substantial sums from the admission charges to their exhibitions. Although in his later years his popularity declined, he continued to paint practically until his dying day, in 1815.

Pictures from Copley's American and English periods are marked by notable differences in execution. These are so strong that they indicate more than a gradual evolution, although tendencies toward the accomplishment of his later years are in evidence in fairly early work. His initial efforts had many of the faults of the work of his American contemporaries. There was about them a rigidity of pose, a hardness of drawing that drew from Benjamin West the friendly criticism that they were "too liney." West also suggested that his pictures lacked an essential dominance of head and hands. His color was also thin and dry. The formality of composition was relieved by his admirable handling of the fabrics of clothing and drapery introduced as background. Even so, there is in them far more of grace and charm than one should expect from an untutored painter developing in a Puritan society.

From his establishment in England his tendencies toward refinement and delicacy become more pronounced, the strength of character depicted in his American women as well as men gives way to, in a conventional sense, a more flattering treatment, and his color takes on warmer, richer qualities. It must be remembered that between these two periods he had made the Grand Tour, had seen the works of Raphael, of Titian, of all the great Italians, and had been particularly impressed by the Venetians. Therefore it cannot be assumed that he became merely a facile imitator of the fashionable English portraitists, but must be granted that having progressed along similar lines, in the end reached the same destination. In truth he was not the inferior of some of the most popular of them.

The portrait of Thomas Cushing represents Copley's English period at its best. Completely absent is any sense of a forced composition. Nor is there any tightness of drawing nor smallness of concept. Although we know, both from his own account and from complaints of his sitters that he labored long over each canvas, there is no feeling of excessive effort here, no sense of boredom

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upon the part of Mr. Cushing nor weariness upon that of Mr. Copley. Rather there is an unexpected freshness, vitality and freedom which proclaim a high order of artistic ability and enliven the splendid decorative effect of the painting. The sitter's arm thrown over the low back of his chair gives easy grace to the pose. Perhaps this seems only a simple trick, but it had not always been an easy accomplishment. Far earlier he had sought through disposal of the arms to achieve an effect of casual nonchalance only to secure one of rigidity or pomposity. The three-quarter view of the face emphasizes a profile which we may be sure has not lost in either dignity or elegance at the hands of the artist. The sensitive modeling, the enamel-like texture of the face is set off by the impressionistic hair, the vigorous brush strokes of yellow collar and white neckpiece. Here he has taken to heart West's advice to subordinate other parts of the picture to the head. The dark, quiet tones of the background, into which the coat and chair melt almost imperceptibly, form an adequate foil to the brilliance of the face. A Raeburn or a Romney might well have been proud to have claimed this work as his own.

There has been much discussion as to the relative merits of Copley's American and English works. Lovers of the primitive see in the former, as they do in the work of Blackburn, Feke and others, the first sturdy shoots of a vigorous and indigenous art, as well as a naive simplicity that gives its own charm. Other temperaments do not respond to the awkward poses, the rigid drawing, the formalized composition, but find in the maturity of Copley's later work the fulfillment of the promise offered by that of his youth. Regardless of this division of opinion Copley remains a figure of more than usual stature, a credit to the art of the country of his birth and that of his adoption.

¹ No documentary evidence for the name of the sitter exists. That here used was attached to the portrait while it was in an unknown English collection. It is improbable that it could represent the Thomas Cushing of Boston, who was born in 1725 and would have been forty-nine years old when Copley left Boston.

² The Metropolitan Museum of Art elected to celebrate the two-hundredth anniversary of Copley's birth in 1937. Catalogue of the Exhibition and the Museum's Bulletin, Vol. XXXI, No. 12, pp. 252 f. (Dec. 1936). Parker and Wheeler in their book, John Singleton Copley, Boston, 1938, pp. 3-4, accept the following year as the correct date of the artist's birth.

³ Parker and Wheeler, John Singleton Copley, Boston, 1938, p. 4.

⁴ In a letter to Samuel F. B. Morse, quoted in Dunlap, A History of the Rise and Progress of the Arts of Design in the United States, Boston, 1918, I, 117.

⁵ Copley-Pelham Letters, p. 65, quoted in the Catalogue of the Exhibition of Paintings by John Singleton Copley, Metropolitan Museum 1936-7, p. 2.

⁶ Isham, The History of American Painting, New York, 1910, p. 24.

AN ORIGINAL DRAWING BY HOKUSAI

OF ALL the Oriental artists generally known in America and Europe none is more often referred to than Katsushika Hokusai. He has been acclaimed by European critics as one of the greatest artists that has ever lived; and all readily admit that it would be difficult to find a painter, either in the Occident or the Orient, whose volume of work could be matched with Hokusai's, whose versatility in subject matter or style was as varied, whose originality, freshness and vital spontaneity were so completely and authentically expressed. A Japanese critic has said, "Hokusai's art is the most living art," thus correctly characterizing his work, for Hokusai outshines all in his field, past and present, in depicting contemporary life in a masterly, if not an unique, way. He never achieved great nobility or sublimity, as we think of it from a purely classical point of view, in any of his work, but adhered closely to the more common things of daily life. He was a genre painter from beginning to end, but one of extraordinary power and ability.

The Museum has acquired, as a gift from Mr. and Mrs. William McE. Weldon, of Mansfield, Ohio, an original black and white drawing by this master-painter. It is typical of much of Hokusai's work. In exquisite flowing line he has depicted a servant maiden scooping up carp from a garden pond, with her dress and petticoats raised to knee height while she wades in the water in pursuit of the fish. At a window in the background sits a man, obviously intrigued by the naturalness and naivety of the scene. It is the masterly use of line in this drawing that especially attracts the eye. There are the hairlines of the maiden's coiffure, the intricate lines of her draped costume, and the heavier lines of the rock formations. With the technique of a pointillist this master draughtsman defines the natural characteristics of the rocks. Replete with detail, as is Hokusai's work in general, this drawing has the semblance of broadness effecting a pleasing balance.

In Japan this kind of drawing would be called a genga, or original drawing for a wood-block print. It is from black and white originals like this that the key-blocks are cut, the first and most important step in making colored wood-block prints. Only when the blocks were never made are these drawings preserved for posterity, for the original drawing is always used as the templet for the first block and therefore destroyed during the cutting.

Soon after the Museum received this original drawing by Hokusai, a second gift came which augmented the first in a very interesting way. It was a portrait of Hokusai by Kazuma-Oda, a



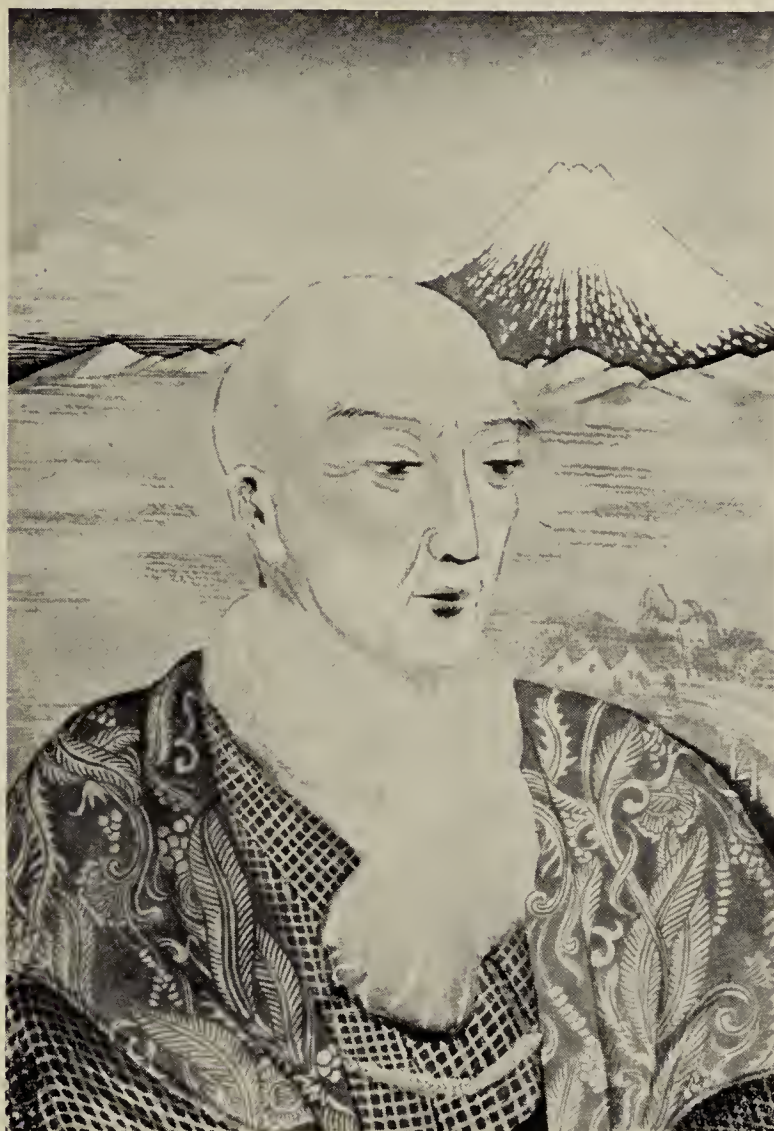
UNPUBLISHED DRAWING FOR WOOD BLOCK

KATSUSHIKA HOKUSAI

GIFT OF MR. AND MRS. WILLIAM McE. WELDON, MANSFIELD, OHIO

modern Japanese artist who is best known to us as a wood block designer. He also works in color lithography, however, and his gift to us is a very fine colored lithograph of Hokusai, issued in 1937 at the time of the publication by the artist of a memorial volume on the life and works of this famous old master.

This portrait of Hokusai shows him as an old man "mad about painting," as he in later years sometimes called himself. In the background is his favorite theme, Fuji Mountain, a theme in which he excelled about 1829 when he completed a series of wood-block prints known as the Thirty-six Views of Fuji and often called his best work. The artist, Oda, has shown Hokusai as a grand old man dressed rather sumptuously, though he is known to have lived in poverty most of his life.



PORTRAIT OF HOKUSAI

KAZUMA-ODA

GIFT OF THE ARTIST

Hokusai was born in 1760 and died in 1849. As a young boy he showed his talent; as an old man he begged for more time to express it. He delved into the styles of many schools, and into many techniques, much to the disgust of his early teachers. He studied the minutiae of life and depicted them with an ease and spontaneity that developed into an unbelievable amount of finished work, even exclusive of the great number of sketches and paintings which were destroyed when his studio burned in 1839 with everything it contained. At one time he lamented that could he but live until he were a hundred he would be supreme; at one hundred and ten, finally, he would render life in a single line, to a single point; and he ended by saying, "Let no man mock at these words."² His greatest work is the *Mangwa*, a voluminous publication of Japanese contemporary life in sketch form, issued about 1817.

OUR PAINTING BY MATISSE

DEVOTEES of modern painting who are familiar with the Museum's collection are by now well acquainted with Henri Matisse's *Vase of Flowers*, which was acquired in 1935 through the Edward Drummond Libbey Fund.¹ Essentially an arrangement of color—as is typical of the artist, though here not in a typical solution—the painting's variations of a blue and yellow color scheme, broadly handled, provide an aesthetic feast which analysis shows to have been carefully prepared for us.

Before examining our painting it is interesting to recall that Matisse, who was born in 1869, is one of the oldest living painters of the modern school. Starting as a copyist at the Louvre, he studied under Gustave Moreau, the classicist, and was subsequently influenced by Cezanne, Van Gogh, the Fauves, of whom he was one, and by Islamic art.

In viewing the picture the first thing that strikes us, structurally speaking, is that the only part of it which has any perspective is the table, and even this is tilted up as though the artist were tempted to show it in the same plane as the picture. And, as though to compromise this concession to depth yet more, the artist has made the design along the table's right edge stick straight out instead of turning down with the cloth, thus denying the perspective. As for the rest of the painting, the coverlet of the bed drops straight down; the flowers blend so closely with the background of the picture that some seem to merge with it; and the vase is practically without modeling—is so little foreshortened that it rests upon the table with a peculiar floating quality.

In view of this preponderate flatness of treatment, it might be thought that the existence of perspective in the table is pure accident, but a very definite shadow along its left edge and back of the vase shows a wish to give vase and table a certain spatial emphasis. A very restrained effort, it may represent the creation of an intentional plastic tension to lend a contrasting variety to the flat pattern of the whole. Finally, although some of the colors of the flowers are warmer and more intense than others, and hence tend to come forward, there is no apparent effort to make of this a means toward a mass plasticity. In brief, Matisse has largely ruled out the third dimension in order to clarify the flat decorative pattern of his colors.

These colors are mostly high in value and cool. The largest undecorated block of color, the vase, is also the most luminous and acts as a quiet center of attraction. On all sides of its trans-



VASE OF FLOWERS

HENRI MATISSE

lucent repose are restless decorative color patterns, held together in a wonderful balance. Wherever a variation of the yellow and blue theme appears in a large area, the variation will be picked up in a reminiscence elsewhere. Thus the peach color of the coverlet appears on the table cover and in some of the flowers. Blue, in a lavender disguise, appears in the flowers, in the picture background, in the horizontal stripes of the bedstead, and in the vertical stripes of the wall paper. The yellow paralleling these stripes is repeated in the flowers. The white floral pattern in the coverlet glows again here and there throughout the canvas. In a

few places purple gives way to a touch of red, yellow-green to a bit of green. But these colors act only as accents in the whole rich play of yellow and blue. The strong yellow of the bedstead is kept from unbalancing the picture by means of a broad band of gray with a pink stripe which, on the extreme right, runs vertically the entire length of the picture.

Furthermore, each area of color is kept just the right size for its intensity. Hence the strongest colors of the canvas are given the smallest areas; the purple bands on the bedstead, the red flowers, and the dark blue pattern on the table cover. The strong blue of this cover is kept in control by broad application of decorative patterns of complementary colors. Finally, the largest area of color, the background of the wall paper, is lower in intensity, higher in value.

Thus we have in this work a very rich and skillfully balanced interplay of color in an essentially two-dimensional pattern. That this is aesthetically harmonious and pleasing and that it represents an individual and daring mastery of color it would be hard to deny. But before we accept this at its face value, which is all the artist can ask, it must be acknowledged that we are dealing here with a sensuous and intellectual achievement which looks upon the world of human experience only from a disinterested distance. As Barnes and De Mazio note in their informative study of Matisse: "The essential quality of this subject matter is brought out sufficiently to make it definitely a part of the real world. But his pictures are comparatively poor in human significance, in stirring emotional reality, and in spite of their sensuous richness and subtle interplay of patterns . . . they remain the work of an extraordinarily intelligent and learned inventor sensitive to every nuance of pictorial relationship."² In Matisse we have the more or less typical modern interest in form as against content, in the objet d'art as against a philosophical or spiritual point of view.³ But within the limits of his interest lies a fascinating visual feast of related color which, in our Museum painting, has neither the strident intensity and contrasts of his Nice and Moroccan pictures nor the increased abstraction of his most recent works.

¹ Oil on canvas, 32 $\frac{1}{4}$ x 39 $\frac{5}{8}$ in. Signed in lower right corner, Henri-Matisse.

² Albert C. Barnes and Violette de Mazia, *The Art of Henri-Matisse*, New York, 1933, p. 205. A good study of Matisse's influence from Oriental art is to be found in the same, pp. 53-72. For a brief outline of the artist's life and works, cf. Zervos, *Henri-Matisse, Notes on the Formation and Development of his Work*, in *Cahiers d'Art*, New York, 1931, pp. 9-32.

³ This problem is touched by Roger Fry in another of the *Cahier d'Art* articles, pp. 61 ff.



YOUNG MAN SEATED, LEANING AGAINST URN, FROM THE CAPRICES

TIEPOLO

THE CAPRICES BY TIEPOLO

FROM the late seventeenth century, the period of Rembrandt and his Dutch, Flemish, and French contemporaries and followers, until the middle nineteenth century, the art of etching was at a low point. The eighteenth century was the great period of line engraving, mezzotint, and other formal, precise graphic media, suited to the reproduction of paintings and the delineation of portraits. But, even so, it was not entirely devoid of creative etching. The center of activity in that art, however, had moved from the north to France and Italy, particularly the latter country, where etching reached its highest development during this period.

Among the many noted eighteenth century Italian artists, two were outstanding in etching. Antonio Canale, called Canaletto, and Giovanni Battista Tiepolo were both Venetian, but Canaletto is the historian, the architectural draughtsman, who has given us a record of Venetian canals and buildings in his views of that city and its surroundings, while Tiepolo is the master of light and graceful fantasy and imaginative creations, his talents best expressed in the *Scherzi di Fantasia* etchings and the ten plates of the *Capricci*.



PHILOSOPHER STANDING, WITH BOOK, FROM THE CAPRICES

TIEPOLO

Tiepolo was born in 1696 at Venice. In 1717 he married the sister of Francesco Guardi, famed painter of the period. From 1750 he spent three years at Würzburg, where he was called to decorate the Episcopal Palace, and in 1762 went to Madrid, accompanied by his sons Domenico and Lorenzo, who assisted him in the decoration of the new Royal Palace for Charles III. He remained in Spain until his death in 1770.

While Tiepolo is best known for his huge mural decorations, his magnificent ceilings in true Baroque style, painted with skill and spontaneity, superb in color and ingenuity of composition, with the richness of Veronese translated into the life of the eighteenth century, his drawings and etchings provide us no less convincing evidence of his artistry.

Tiepolo's etched work consists of but thirty-eight subjects, a small number, but sufficient to establish his place among masters of creative etching. Critics agree that the *Scherzi di Fantasia* show his characteristic work at its best, though hardly more so than the earlier *Capricci*. These ten plates, the first of his etchings to be published, were issued at Venice in 1749. A second edition appeared in 1785, accompanied by a title page with decorative

border. Of the earlier edition no impressions seem to be in existence, but mention is made of it by early writers, who say the edition was limited to thirty impressions.

Of the 1785 edition the Toledo Museum has fine impressions. Notable for their originality of conception, their spirited treatment of compositions combining legendary antiquity and modernity, they are entitled: The Young Man Seated, Leaning Against an Urn; The Three Soldiers and the Boy; Nymph with Satyr Child and Goats; Woman Standing, with Hands on a Vase; Woman with Tambourine; Philosopher Standing, with Book; Woman in Handcuffs; Death Giving Audience; Young Soldier and the Astrologer; Cavalier Mounting his Horse.

In each a gracefully arranged group forming a pyramidal composition dominates the print; the landscape or architecture, while merely suggested, has convincing form, solidity, and permanency in a setting of warm sunlight and enveloping atmosphere. The two subjects illustrated, Young Man Seated, Leaning Against an Urn, and Philosopher Standing, with Book, are typical of Tiepolo's composition and technique. Using lightly etched, widely spaced lines, freely drawn, he obtains shadows not by cross-hatching but by grouping lines more closely, frequently more deeply bitten. Large areas of untouched white paper give brilliance and vibrant light, an achievement in which Tiepolo was a master.

Hidden meanings have been speculated upon and sought for in the Capricci as well as in the Scherzi di Fantasia. Perhaps the artist was presenting some poetic fantasy significant in its day, a time of interest in magic, in gypsies, oracles, and mysterious forces. Today, the works hold our admiration not by what we read into them but by their picturesque beauty, sensitive and delicate line, and understanding of the possibilities of etching for the creation of works of art.

HARBOR SCENE by William Frederick Mayor, English painter, a recent addition to the Museum's water color collection, is the gift of C. Edmund Delbos of Grosse Pointe, Michigan, brother of the noted American painter, Julius Delbos.

Mayor was born in 1868 and died in 1916. He was a pupil of Frank Brangwyn and studied also at the Academy Julian in Paris. While best known for his water colors and pastels, he also painted oils and was an exhibitor at the Paris Salon.

Showing some influence of Brangwyn, Harbor Scene is painted broadly, large masses in the foreground—sailboats and a group of figures on the shore at the right—dominating the picture.

MUSEUM TO SHOW FAIR MASTERPIECES

RATHER than brave the hazard of shipment at the present time the foreign-owned pictures lent to the Masterpieces of Art Exhibition at the New York World's Fair are remaining in America. Their retention here makes their showing in a number of American cities possible. The Toledo Museum will participate in the circuit of this Exhibition and will have the entire collection on view during the month of November 1940.

The group to be shown here will include Chardin's *Grace before Meat* from the Louvre, Van Eyck's *Ince Hall Madonna* from the National Gallery of Victoria, Melbourne, Australia, El Greco's *Deposition* from the Collection of the Countess de la Béraudière of Paris, Hogarth's *Graham Children* from the National Gallery, London, De Hooch's *Linen Cupboard*, a number of Rembrandts, and Vermeer's *Milkmaid* from the Rijksmuseum, Amsterdam, Watteau's *Judgment of Paris* from the Louvre, and many other highly important as well as very beautiful paintings.

Wartime conditions have brought us an unparalleled opportunity to show for a time paintings which are among the chief treasures of the capitals of Europe. The Museum has felt that it cannot neglect this opportunity to bring these pictures to Toledo. Due to the cost of insurance and transportation, it will be an expensive exhibition and an admission charge will have to be made to help defray its cost. Members of the Museum will, of course, be admitted free on presentation of their membership cards and the charge to others will be kept as reasonable as possible.

MUSEUM NEWS

Numerous subscribers to our concert series are responding to our request to notify us if they are unable to use their tickets or give them to others. The resale of these tickets provides a fund which assists in paying for the free children's concerts which are given by the visiting musicians and orchestras.

Our Picasso, *Woman with Crow*, which was included in the Contemporary Art Exhibition of the San Francisco Exposition, is again on loan. It is one of the outstanding works in the Picasso show now being held by the Museum of Modern Art, New York.

Three of the Museum's paintings are represented in the Exhibition of *Half a Century of American Art* at the Chicago Art Institute. They are: Eastman Johnson's *Corn Shelling*, *In the Garden* by Fursman, and *Stampeding Bulls* by Jon Corbino.